F 113 See E.W. Lane : MANNERS AND CUSTOMS OF THE MODERN EGYPTIANS ; Everyman Library.

F [192] 63a. *T.*—There seems no justification for connecting the Arabic RIF with the French RIVE.

64. In the United States, however, for example in Tennessee, cotton carnivals take place. In the town of Memphis exhibitions and processions with carts are organised for four days in May. The first festival took place in 1931, and very soon the carnival became an extremely popular holiday.

F [527 171] See J. Taylor : TENNESSEE TABLEAUX, in THE NATIONAL GEOGRAPHIC MAGAZINE for May 1939.

65. Winifred Blackman : THE FELLAHIN OF UPPER EGYPT : Harrap, 1927.

66. *T.*—Retranslated from the French, which gives no reference.

67. Muhammad El-Kolaly : ESSAI SUR LES CAUSES DE LA CRIMINALITÉ EN EGYPTE : Librairie de Droit et de Jurisprudence, Paris, 1939.

F [563 443 186] 68. KHAWAGA is the usual term for a Christian merchant, generally a Greek, but in Upper Egypt often a Copt. In Cairo and Lower Egypt it is the usual word for a European. Its use implies a certain respect, and even servility.

C F [175 346] 69. *T.*—The early hermits of the Egyptian deserts were first assembled into monastic communities by St. Pachomius about 320 A.D. near the existing village of Faw, just south-west of Nag' Hammadi in Upper Egypt. There are some remains of a church, which was probably founded by him. His name, in the form BAKHOUM, is still very common in Coptic families.

See A.J.B. in THE ANCIENT COPTIC CHURCHES OF EGYPT.

70. REPORT OF THE FINANCE COMMISSION ON THE DRAFT BUDGET FOR 1941-2.

71. Speech in the Chamber of Deputies, December 1939.

F 191 72. *T.*—Egyptian colloquial Arabic is as far from the language of the Koran as Italian is from Latin. In theory the written style of modern Arabic is Koranic,

4:Walker E-4 (no date) 1934 (ca. 1890) MR13 Fellahin MR13 Libyan Bedouin MT9

for the space of forty days. The true reason for this the ancients did not know (or if they knew it, they did not speak about it, or it did not reach us). But the erudite Pasteur says that in this space is the crisis in which the invalid is between the two states of recovery and danger.

XXXVI

THE ZĀR

(We do not know the true etymology of the word Zār, whether from Zārā, a town in the North of Īrān; or from Zār, an Arab village East of Yemāma. Most take it from *Ziyāra* [visitation], meaning thereby the coming of the "Masters"[1] into the presence.)

Fortune did not grant us to be eye-witnesses of the ceremony of the Zār so that we might speak of it at first hand, since the Kūdīyāt[2] object to the presence of men or even boys, so we relate this on the authority of the famous authoress [p. 73] Zainab Efendī Fawwāz. It was published in No. 200 of the valuable *Nile Journal* (*Jarīdat-al-Nīl*).[3] She says:

"There is a company of women called Kūdīyāt. They are those who practice the Zār. Such women are the most undesirable and most wicked of charlatans, for they are female quacks. They do things which souls loathe, and at which bodies shudder. As for the women who agree with them they almost worship them on account of the powers to which they lay claim. They even go so far as to believe that if any woman speak in her own home, the *Kūdīya* will hear in her own dwelling. The reason for this is, that the *Shaikh* or the *'Afrīt* [or demon] who possesses the *Kūdīya*, transmits the words to his devotee. For this reason the woman cannot speak, nor if

[1] [i.e. the presiding women who are "possessed" by male spirits. Tr.]
[2] [The chief women of the party (*ṭā'ifa*) of the Zār, or rulers of its meetings (*agwāḥ*, plural of *gōḥa*).]
[3] [See M. Hartmann: *op. cit., index.*]

/86 cont'd/ 755 786 533 535

who beat their instruments over the head of the victim until she loses her last restraint and also joins the hysterical group and eventually falls down totally exhausted. But still the demonic dancer goes round looking for new victims until there is no one left who can still dance. The music fades away and in one quarter of an hour the place is silent again. When a lady is exhausted and about to fall down, she is immediately helped by one of the assistants who hurries to lay her down, presses her head and says: "I swear to you King of the earth to forgive this patient and am ready to fulfill all your demands." The women who had been dancing utter some strange words in the Zar language which will be discussed later. [198]

After a short interval music and dancing will start again with each band playing for about one hour. The women change into the clothes demanded by every individual spirit. This will go on until midnight or 2 or 3 o'clock in the morning.

Six days later the Kūdiya again goes to the patient's house. In the afternoon she prepares a small kursi with sour milk and different kinds of sweets. Candles are lit until bed-time. Bukhur is prepared the next day and the Kūdiya unties the handkerchief. During the following year a goat or sheep must be sacrificed. 755 782

/87/ Conclusions:

1. The word: Etymologically the word Zar seems to be derived from the Arabic "Zara" = or "Ziyara" = a visit. It is probably an Arabic loan-word derived from the ancient Agao religion of the Pagan Kushites of Abyssinia, whose sky-god was called "Zar." This word is also used by the Christian Abyssinians to denote evil spirits. 755 776 [192]

   Dr. Cerulli tells us that in Abyssinia the worship of the gods of the Kushitic tribes was continued by the conquerors who only later in history brought about some changes. These gods became minor deities or nature spirits, while their former place was occupied by the gods of the conquerors; thus it happened that [171]

8:Schaefer A-5 (1900-1901) 1904
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The reader should note that all the vowels in [114 194] the transliteration have the sounds of Italian or continental vowels.

The word, fellāḥ, which has been translated: [192] "peasant", means literally: plowman.

For the sake of preserving the play on words, so characteristic of the Arabic, it has sometimes been necessary to translate literally, where, in order to be perfectly intelligible, a foot-note was essential. (Numbers 34—35, "finished".)

Owing to the differences in our occidental, living arrangements, it has been difficult, in some instances, to preserve the comparisons which are more easily rendered in the German.

The task herewith completed, has given me unusual pleasure, since it has acquainted me with many things in the life of the people, which, during a winter in Egypt, entirely escaped me. I can only hope that the translation may render the same service to travelers in Egypt, as well as to all lovers of folk-lore.

Frances Hart Breasted.

Gross Lichterfelde, July 18, 1904.

2.

Trust in Allah.

×339

Ya ʿēni, wel-miʿēn Alla
wes-Seiyide u-rigāl Alla;
we-ramēt el-ḥiml ʿalēk, yalla.

Thou, mine eye, Allah is the helper
And the Lady and the men of Allah;
And on thee have I cast the burden, O Allah!

[192] 1. "Mine eye" is a frequent term of affection, equivalent to "my darling". Here, perhaps, the father is speaking to the son.

2. The "Lady" is the lady Zēnab, the Prophet's granddaughter, whose greatly esteemed mosque lies in south Cairo.

[192] The "men of Allah" are the saints (shêkhs), whose graves lie scattered throughout the land.

3.

Exhortation to Prayer.

[182] *Ya ʾalbi, ṣalli wimdaḥ Moḥammed*
illi ṣalato manaʿit guhannim.

Pray, my heart, and praise Moḥammed,
Whose prayer has put away hell.

2. From pious Moslems.

×539 And when ye sing: "O Moḥammed!",
782 Go ye and come ye [— O Moḥammed].
But whoever fails to say: "O Moḥammed!",
Will lie, some morning, slain [— O Moḥammed],
In the bean-field, [— O Moḥammed].
He and his mother and the wife of his uncle!
[O Moḥammed].

1—4. Invocation of the Prophet Moḥammed.

2. "By Allah" is used to confirm the truth of what follows in the song.

[792] 3. Rāma is, according to Maḥmûd, a name of the mother of the Prophet.

5. Addressed to companions.

8. "Go ye and come ye" is, of course, to be completed with: [192] [776] bis-salāme, "in safety". The road to the excavations is often long and the peasant-boy's imagination pictures ḥarāmiye (thieves) and 'afārit (evil spirits) lurking about everywhere. There is, in Cairo, a proverb, which runs: kullē ḫarâbe welina fiha 'afrit, "In every ruined house there lurks for us an evil spirit." In order to understand this proverb, it is necessary to remember, that in the native quarters of oriental cities, [362] [172] half or totally ruined houses are a much more frequent sight than with us. Moreover, Abu Gûrâb (the ruin of the sun-temple, see page II) before our excavations, was regarded as full of evil spirits.

11. In the spring, wide stretches of land are covered with [241] [262] the tall fûl plant or hog's bean. In Egypt this bean is an important element in the nourishment of man and beast. Compare No. 14, l. 2.

12. He involves with him in his ruin, even his dearest relatives.

8:Schaefer A-5 (1900-1901) 1904
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At Work on the Excavations.

a) General.

539x
647
554
466

24.

1. The overseers, who are appointed by the Administration of Antiquities for every field of excavation, are often mere custodians from the museum, or something similar, but in their new position they often like to play the gentleman in their dress.

So this one has put on a ṭarbûsh, the red cap with a dark blue tassel, more familiar to us by the name of fez. [292]

He sits on an elevation, in order to gain a better oversight, and to be out of the dust.

Da-l-efendi ʾaʿid ʿala-l-ʿelwe
biṭ-ṭarbūš wer-raʾabe-l-ḥelwe.

See, the efendi sits upon the height,
With the ṭarbûsh and the sweet neck.

1. Efendi is properly the term of address for Turks (it is the Greek αὐθέντης), now commonly used for officials and all other men of some rank. [576]

2. The word "sweet" is used by the peasant about as frequently as it is by our school-girls. For comparison one should recall the sun-burned, callous neck of a genuine peasant (Vollers). [192]

8:Schaefer A-5 (1900-1901) 1904
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25.

[539] [461] [271] At work in the dust and heat, this longing sigh for the water-jug is quite intelligible. Of a hot day, one of the boys steals away every few minutes to snatch a hasty drink.

Ya ballāṣ aḫḍar u-melān!
Ya giḍ'ān, iḍ'u rēiskum.
Yalla ikfi šarr ez-zullām!

Thou moist, full water-jug!
You boys, beseech your overseer!
And thou, O Allah, make an end of the wickedness of the oppressors!

[192] 1. Aḫḍar has, beside its color-meanings green and gray (compare No. 21 note on l. 2) also the meaning "moist". For instance our servant, a youth from Saqqāra, would reply to the question: Is the wash dry? "Lā, lissa aḫḍar: No, it is still damp".

2. "Beseech" means, of course: "Beg him to stop the work".

26.

[651] [466] A reminiscence of the time when the excavations were carried on by forced labor (corvée). Not until the sun has run its course, can the workers hope for rest.

Ya samsĕ higgi, balāš dalā'a;
di šuṛlĕ mīri wa-la fīšĕ šafā'a.

Wander on, O sun, put aside your airs!
For this is forced labor and there is no intercession.

2. Others said here: da šuṛl uṣiye, that is to say: "labor on the crown-lands".

8:Schaefer A-8 (1900-1901) 1904
MR13 Fellahin MR13
Upper Egypt

56.

Self Importance.

539*
578

Addressed to a wretched, dirty fellow who is something of a braggart. He looks like a smutty, black baking-tin, but acts as if he were of great importance.

Alla ʿaṣ-ṣag el-hindi,
fellaḥ we-ʿamilš gindi!

Allah! look at the fine baking-tin!
Only a peasant and would play the soldier!

1. Literally: "Indian baking-tin" The adjective "(East) Indian" is used frequently with stuffs as an equivalent for "excellent". [177] [192]

2. One must not have in mind the tame, modern Egyptian military, but rather the Turkish soldiers of former times. Compare No. 55.

8:Schaefer A-5 (1900-1901) 1904
MR13 Fellahin MR13
Upper Egypt

58.

Lamentations of a Builder.

539× 343

A builder, having undertaken to build a pretentious bath, sits before the unsuccessful edifice and ridicules his work and himself.

Ḥammām ya-skanderāni,
ḥammām, šuṛlak barrāni!
ḥammām, wan-illi banēto,
ḥammām, u-ma ḥaddš ṛēri.

Thou Alexandrian bath!
O bath, how wretchedly thou art made!
O bath, and it was made by me,
O bath, and nobody but myself!

2. According to Maḥmūd, barrāni, "from abroad", is used here in the same sense as when applied to money, meaning "false" or "under value". Once, wishing to tell one of our men that the small coin of Egypt is coined in Berlin, I began thus: "All your Egyptian money is from abroad (barrāni)". He took fright and interrupted me with the words: "No, thou jokest, it is full value". [192]

8:Schaefer A-5 (1900-1901) 1904
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69.

Why Dost Thou Beat me, Mother?

539x
961

Bil-amān, ya-lummē,
wa-la tuḍrub aiye!
Lē tuḍrubni
wana-smi Lēle?
Rummān ṣudri ṭāb
u-ṭarah eg-genēne.
Ana ma'ak 'and el-'āḍi
fi-haza-l-lēle.

Do not punish me, mother,
And do not beat me!
Why dost thou beat me
When my name is Lēle ("night")?
The pomegranates of my breast are ripe, [926]
And the garden beareth fruit.
I shall go with thee to the judge
This very evening.

4. The word lēle, "night", and Lēle, the name of a girl, have nothing to do with one another. They were originally two different words, which, in the modern language, have the same sound and for that reason are made use of here for a pun. [192] [551]

The girl means: "Is it not perfectly natural, that I should think of things which my very name suggests?"

7. He will concede that I am right! The 'āḍi (QÂdi) or ecclesiastical judge, is called upon to decide especially in affairs of marriage. [693]

81.

Wind and Love.

539x 832

The point of this song lies in the double meaning of the word hawa: "wind" and "love".

According to Maḥmûd the situation is as follows: The [192] man is a watchman (ṣafîr) of the Administration of Antiquities in the desert, like Maḥmûd himself.

In a hut made of reeds, he takes shelter against the [342] hawa, the wind. (ll. 1—2). The hut is, however, no protection (l. 3) against the other hawa, love. He has asked a girl to visit him in his tent, but receives the pretty "Schnaderhuepfel"-reply contained in ll. 4—7.

[We have no English equivalent for Schnaderhuepfel, it [114] being a kind of extemporaneous, doggerel rhyme, peculiar to the peasants of the Alpine regions. Transl.]

ʿAli ʿElēwe bana-lo fil-gibāl iḫṣās,
biddo yeḥāš el-hawa.
Hāwa el-hawa yinḥāš?
Wir-raml lam yin'iriš,
weš-šōk lam yindās,
wil-bint lam tinḫiṭib,
illa-blammet nās.

ʿAli ʿElēwe has built himself huts in the desert;
He wishes to keep off the wind (hawa)
And will he be able to keep off love (hawa)?
But one does not chew sand,
Nor on thorns does one tread,
And the girl will not be wooed
Save in a gathering of people.

8:Schaefer A-5 (1900-1901) 1904
MR13 Fellahin MR13
Upper Egypt

114.

×539 832 Two people conversing. Ll. 1—2 are the words of the man; ll. 3—5 are spoken by the woman.

Yabu-l-libās el-'aṭīfe
we-dikketo halahalla!
Gibt en-nabail, ya sīdi,
wed-da" laḥḍar 'ala īdi!
Ya Moslimīn waḥḥadu Alla!

[292] "Thou with the velvet trowsers
The lacings of which are so fine!"
[301] [304] "I have put on the bracelets, sir,
And the green tatooing is on my hand!
[779] Ye Moslems, testify to the oneness of Allah!"

4. Regarding the tatooing of the hands compare the remark on No. 64. l. 3.

5. The Egyptian sees nothing improper in combining pious expressions with most questionable matters.

115.

Ta'alâ-li, ya wad, ta'alâ-li,
taḥtĕ sagaret yūḥ, ya ṛazāli!

Come to me, my lad, O, come to me
Under the tree of delight, O my gazelle!

2. For "delight", the Arabic has a characteristic exclamation of pleasure (yûḥ!). [192]